

Stanford, (Sir), Charles
Villiers

[Phaudrig Crohoore. Piano-
vocal score. English]
Phaudrig Crohoore

M
1533
S82P4

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Phaudrig Crohoore

an

Irish Ballad

for

Chorus and Orchestra

Written by

SHERIDAN LE KIANU

Set to Music by

Charles Villiers Stanford.

Op. 62.

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PHAUDRIG CROHOORE.

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	s.	d.
1st Violin	1	6
2nd Violin	1	6
Viola	1	6
Violoncello	1	6
Bass	1	6
Flutes	1	6
Oboes	1	6
Clarinets	3	0
Bassoons	3	0
1st and 2nd Horns	1	6
3rd and 4th Horns	1	6
1st and 2nd Trumpets	1	6
1st Trombone	1	0
2nd Trombone	1	0
Bass Trombone	1	0
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M
1533
S82P4

TO THE EVER-GREEN MEMORY
OF
WILLIAM R. LE FANU

I DEDICATE THIS WORK.

C. V. S.

PHAUDRIG CROHOORE.^{*}

(PATRICK CONNOR.)

Poem by
J. SHERIDAN LE FANU.

Set to music by
C. V. STANFORD, Op. 62.

Allegretto pesante. (♩ = 104.)

Pianoforte.

Oh! Phau-drig Cro - hoore was the broth of a boy, An' he

Oh! Phau-drig Cro - hoore was the broth of a boy, An' he

Oh! Phau-drig Cro - hoore was the broth of a boy, An' he

Oh! Phau-drig Cro - hoore was the broth of a boy, An' he

stood six foot eight; An' his arm was as

stood six foot eight; An' his arm was as

stood six foot eight; An' his arm was as

stood six foot eight; An' his arm was as

* i.e. Patrick Connor.

round as an - o - ther man's thigh_ 'Tis Phaudrig was great!

round as an - o - ther man's thigh_ 'Tis Phaudrig was great!

round as an - o - ther man's thigh_ 'Tis Phaudrig was great!

round as an - o - ther man's thigh_ 'Tis Phaudrig was great!

'Tis Phaudrig was great!

'Tis Phaudrig was great!

'Tis Phaudrig was great!

'Tis Phaudrig was great!

'Tis Phaudrig was great!

(♩ = ♩)

mf

An' his hair was as black as the shadows of night, An' hung o - ver the

mf *p*

scars left by many a fight; An' his voice, like the

mf

thun - der, was deep, strong, and loud, An' his eye like the

f

A

lightning from un - der the cloud. An' all the girls

mp

lightning from un - der the cloud. An' all the girls

mp

lightning from un - der the cloud.

lightning from un - der the cloud.

liked him, for he could spake ci-vil, and sweet when he liked it,
 liked him, for he could spake ci-vil, and sweet when he liked it,
 For he was the

mp
 An there was - n't a girl from hir - ty five
mp
 divil. An there was - nt a girl from thir - ty five

p **B**
 But he could get round her. But of
p
 But he could get round her. But of
sf
 under, Divil a matter how cross...
sf
 under, Divil a matter how cross...
sf
 But of
p
 But of
B

all the sweet girls that smiled on him but one, one was the girl of his heart,

all the sweet girls that smiled on him but one, one was the girl of his heart,

all the sweet girls that smiled on him but one

all the sweet girls that smiled on him but one,

heart, an' he loved her a-lone; For

heart, an' he loved her a-lone; For

one was the girl of his heart an' he loved her a-lone; For

one was the girl of his heart an' he loved her a-lone; For

warm as the sun, as the rock firm and sure, Was the love of the heart of

warm as the sun, as the rock firm and sure, Was the love of the heart of

warm as the sun, as the rock firm and sure, Was the love of the heart of

warm as the sun, as the rock firm and sure, Was the love of the heart of

♩ = ♩

C *f*

Phaudrig Crohoore. An' he'd die for one smile from his Kathleen O'

Phaudrig Crohoore. An' he'd die for one smile from his Kathleen O'

Phaudrig Crohoore. An' he'd die for one smile from his Kathleen O'

Phaudrig Crohoore. An' he'd die for one smile from his Kathleen O'

cresc. **C** *f*

Brien, For his love, like his hatred, was strong as the lion, was strong as—

cresc. *f* Brien, For his love, like his hatred, was strong as the lion, was strong as—

cresc. *f* Brien, For his love, like his hatred, was strong as the lion, was strong as—

cresc. *f* Brien, For his love, like his hatred, was strong as the lion, was strong as—

Brien, For his love, like his hatred, was strong as the lion, was strong as—

— the lion.

the lion.

the lion.

the lion.

the lion.

Andante. (♩ = 96)

Tenors. *mf*
 But Michael O' Hanlon loved Kathleen as well As he hat-ed Cro-hoore, an' that
 Bases. *mf*
 an' that

same was like hell. But O' Bri-en liked him, for they were the same
 same was like hell.

parties, the O' Bri-ens, O' Hanlons, and Mur-phys and Car-tys; An' they
 An' they

all went to-ge-ther and hat-ed Cro-hoore, for it's ma-ny's the
 all went to-ge-ther and hat-ed Cro-hoore, for it's ma-ny's the

Altos. *mf* *cresc.*

Tenors. An' O' Hanlon made up to O' Brien, an' says he, *f*

Basses batin' he gave them be-fore. "I'll

batin' he gave them be-fore.

p

Allegretto. (♩ = 100)

mar - ry your daughter, if you'll give her to me."

sf *sf*

Sopranos.

Altos.

mf

An' the match was made up, an' when Shrove - tide came

mf

An' the match was made up, an' when Shrove - tide came

sf

on the com - pa - ny as - sem - bled, three hun - dred, if

on the com - pa - ny as - sem - bled, three hun - dred, if

one.

one.

mf
There was all the O' Hanlons, an'

f *mp*

E

mf
An' the

mf
An' the

mf
There was all the O' Hanlons, an' Murphys, an' Car - tys,

Murphys, an' Car - tys.

f *mf*

young boys an' girls of all of them par - ties.

young boys an' girls of all of them par - ties.

mf
The O'-

mf
The O'-

mf
An' the pi - pers an'

mf
An' the pi - pers an'

Bri - ens, of course, gath-er'd strong on that day, An' the pi - pers an'

Bri - ens, of course, gath-er'd strong on that day, An' the pi - pers an'

cresc.

fid - dlers were tear - in' a - way; *f* There was

fid - dlers were tear - in' a - way; *f* There was

fid - dlers were tear - in' a - way;

fid - dlers were tear - in' a - way;

F

roar - in, an' jumpin', an' jig-gin', an' flingin'; There was

roar - in, an' jumpin', an' jig-gin', an' flingin'; There was

There was roar - in, an' jum-pin', an' jig-gin', an'

There was roar - in, an' jum-pin', an' jig-gin', an'

F

roar - in, an' jumpin', an' jig-gin', an' flingin';

roar - in, an' jumpin', an' jig-gin', an' flingin';

flingin'; There was roar - in, an' jum-pin', an' jig-gin', an'

flingin'; There was roar - in, an' jum-pin', an' jig-gin';

an' kis-sin', an'

An' jok-in', an' blessin', an' kis-sin', an'

flingin'; an' kis-sin', an' sing - in';

An' jok-in', an' blessin', an' kis-sin', an' sing - in';

singin', blessin', sing - - - in, An' they wor all laugh-
singin', blessin', sing - - - in, An' they wor all laugh-
jok-in', kis-siu', An' they wor all laugh-
jok-in', kis-siu', An' they wor all laugh-

- in, why not to be sure? How O' Han - lon came in - side of
- in, why not to be sure? How O' Han - lon came in - side of
- in, why not to be sure? How O' Han - lon came in - side of
- in, - How O' Han - lon came in - side of

G
Phau - drig Cro - hoore; An' they
Phau - drig Cro - hoore; An' they
Phau - drig Cro - hoore; An' they
Phau - drig Cro - hoore; An' they
G

talk'd, an' they laugh'd the length of the ta - ble, A - tin' au'
 talk'd, an' they laugh'd the length of the ta - ble, A - tin' an'
 talk'd, an' they laugh'd the length of the ta - ble, A - tin' an'
 talk'd, an' they laugh'd the length of the ta - ble, A - tin' an'

drink - in' ali while they were ab - le; An' with pi - pin' an'
 drink - in' all while they were ab - le; An' with pi - pin' an'
 drink - in' all while they were ab - le; An' with pi - pin' an'
 drink - in' all while they were ab - le; An' with pi - pin' an'

fidd - lin', an' roar - in' like thun - der, an' roar - in' like
 fidd - lin', an' roar - in' like thun - der, an' roar - in' like
 fidd - lin', an' roar - in' like thun - der, an' roar - in' like
 fidd - lin', an' roar - in' like thun - der, an' roar - in' like

H

thun - der, with pi - pin' an'

thun - der, with pi - pin' an'

thun - der, with pi - pin' an'

thun - der, with pi - pin' an'

H

your head you'd think fair - ly was

an' roar - in' like thun - der, your head you'd think fair - ly was

fidd - lin' an' roar - in' like thun - der, your head you'd think fair - ly was

fidd - lin' an' roar - in' like thun - der, your head you'd think fair - ly was

fidd - lin' an' roar - in' like thun - der, your head you'd think fair - ly was

fidd - lin' an' roar - in' like thun - der, your head you'd think fair - ly was

split - tin' a - sun - der.

split - tin' a - sun - der.

split - tin' a - sun - der.

split - tin' a - sun - der.

split - tin' a - sun - der.

split - tin' a - sun - der.

First system of the musical score. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts enter with the lyrics "An' the priest call'd". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

An' the priest call'd

Second system of the musical score. The vocal parts have "cut out" and the piano accompaniment continues. The lyrics "Si - lence, ye blackguards, a - gin," are written below the piano staff. Dynamic markings *ff* and *sf* are present. The piano accompaniment continues with a similar rhythmic pattern.

cut
out
out

ff *sf*

"Si - lence, ye blackguards, a - gin,"

Third system of the musical score. The vocal parts enter with the lyrics "An' he took up his prayer-book, just goin' to be-gin." The piano accompaniment features a more complex rhythmic pattern. Dynamic markings *p* and *poco rall* are present. The piano accompaniment continues with a similar rhythmic pattern.

p *poco rall*

An' he took up his prayer-book, just goin' to be-gin.

p

An' he took up his prayer-book, just goin' to be-gin.

poco rall

pp **K**

An' they all held their tongues from their fun - nin' an'

pp An' they all held their tongues from their fun - nin' an'

pp An' they all held their

pp An' they all held their

pp

K

baw - lin', so si - lent you'd no - tice the

baw - lin', so si - lent you'd no - tice the

tongues so si - lent you'd no - tice the

tongues so si - lent you'd no - tice the

Più lento. (♩ = 76)

small - est pin fal - liu'

small - est pin fal - liu'

small - est pin fal - liu'

small - est pin fal - liu'

mf solenne And the priest was

mf

When the door sprang back to the wall, an'

When the door sprang back to the wall, an'

When the door sprang back to the wall, an'

just be-gin-nin' to read, When the door sprang back to the wall, an'

Quasi tempo primo ma più pesante e maestoso. (♩ = 92)

in walkd Cro - hoore. Oh! Phau-drig Cro - hoore was the

in walkd Cro - hoore. Oh! Phau-drig Cro - hoore was the

in walkd Cro - hoore. Oh! Phau-drig Cro - hoore was the

in walkd Cro - hoore. Oh! Phau-drig Cro - hoore was the

broth of a boy, An' he stood six foot eight; An' his arm was as

broth of a boy, An' he stood six foot eight; An' his arm was as

broth of a boy, An' he stood six foot eight; An' his arm was as

broth of a boy, An' he stood six foot eight; An' his arm was as

round as an - o - ther man's thigh, 'Tis Phau-drig was great!

round as an - o - ther man's thigh, 'Tis Phau-drig was great!

round as an - o - ther man's thigh, 'Tis Phau-drig was great!

round as an - o - ther man's thigh, 'Tis Phau-drig was great!

Andante. (♩ = 66)

'Tis Phau-drig was great!

'Tis Phau-drig was great!

'Tis Phau-drig was great!

'Tis Phau-drig was great!

As a black cloud moves

An' he walked slowly up, watch'd by ma-ny a bright eye, As a black cloud moves

mf
An' none strove to stop him, for
on thro' the stars of the sky; An' none strove to stop him, for
on thro the stars of the sky;

f
Phaudrig was great,
Phaudrig was great,
Phaudrig was great,
p
Till he

rall.
stood, all a - lone, just op - po-site the sate _____ where O' Han-lon and
a tempo
rall.

Kath-leen, his beau-ti-ful bride, were sit-tin' so il-li-gant out side by

(♩ = ♩) Tenors.

p An' he gave her one look that her

side.

heart almost broke, *f* An' he turn'd to O' Brien, her fa-ther, and

p *f*

M Tenor. *mf* spoke; An' his voice, like the thun - der, was deep, strong and loud,

Bass. *mf* An' his voice, like the thun - der, was deep, strong and loud,

mf

M

Soprano. *f* An' his eye shone like lightning from un - der the cloud.

Alto. *f* An' his eye shone like lightning from un - der the cloud.

Tenor. *f* An' his eye shone like lightning from un - der the cloud.

Bass. *f* An' his eye shone like lightning from un - der the cloud.

f

An' his eye shone like lightning from un - der the cloud. "1

Bass.

did not come here like a tame, crawlin' mouse; But I stand like a man in my e-nemies

mp *cresc.*

house. In the field, on the road, Phaudrig ne - ver knew fear Of his

foe - men, An' God knows he scorns it here; So lave me at

dim.

aise, for three minutes or four. So lave me at aise ——— to

spake to the girl, ——— to spake to the girl ——— I'll ne - - ver see

rall.

Andante. (♩ = 84)

Sopran.
And to Kath - leen he turn'd,
more?
p dolce

Sopran.
an' his voice changed its
Alt.
an' his voice changed its
pp

tone, For he thought of the days when he
tone, For he thought of the days when he
8

call'd her his own, An' his
call'd her his own, An' his
0

eye blazed like light-ning from un - der the cloud on his false-heart-ed
 eye blazed like light-ning from un - der the cloud on his false-heart-ed

girl, reproachful and proud, An' says he,
 girl, reproachful and proud, An' says he,

Lento espressivo. (♩ = 72)

Bass *p*
 "Kath-leen bawn, is it true what I hear, That you mar - ry of your

free choice with-out threat or fear? If so; spake the word, an' I'll turn an de-part,

P

Cheat-ed once, an' once on - ly by wo - man's false

P

Andante. (♩ = 86)

heart."

Soprano.

Alto.

Oh!

Oh!

sor - row and love made the poor girl dumb,

sor - row and love made the poor girl dumb,

pp

An' she tried hard to spake, but the words wouldn't come;

pp

An' she tried hard to spake, but the words wouldn't come;

molto legato

For the sound of his voice, as he stood there for -

For the sound of his voice, as he stood there for -

pp

ninst her, went cold, cold on her heart, as the night-wind in

ninst her, went cold, cold on her heart, as the night-wind in

Q

win-ter,

win-ter,

Q

Più Andante. (♩ = 96)

mp An' the

mp An the tears in her blue eyes stood trem - blin' to flow,

mp An' the

p tears in her blue eyes stood trem - blin' to flow,

cresc. An' pale was her

cresc. tears in her eyes stood trem - blin' to flow, An' pale was her

tears in her eyes stood trem - blin' to flow,

cheek, as the moon - shine on snow.

cheek, as the moon - shine on snow. *mf.* *cresc.* An' pale was her cheek as the

The musical score is written for voice and piano. It begins with a tempo marking of 'Più Andante' and a metronome indication of 96 quarter notes per minute. The key signature has one sharp (F#). The vocal line is written in a soprano or alto clef, and the piano accompaniment is in a grand staff. The lyrics are: 'An' the tears in her blue eyes stood trem - blin' to flow, An' the tears in her eyes stood trem - blin' to flow, An' pale was her cheek, as the moon - shine on snow. An' pale was her cheek as the'. The score includes dynamic markings such as *mp* (mezzo-piano), *p* (piano), *mf* (mezzo-forte), and *cresc.* (crescendo). The piano part features flowing arpeggiated figures and sustained chords.

R *mf*

An' the tears in her blue eyes stood read - y to

mf

An' the tears in her blue eyes stood read - y to

mf

An' the tears in her blue eyes stood read - y to

moon - shine on snow, An' the tears stood read - y to

poco cresc.

R

flow, and pale was her cheek as the

flow, and pale was her cheek, and pale was her cheek as the

flow, and pale was her cheek, and pale was her cheek as the

flow, and pale was her cheek as the

pp

moon - shine, the moon - shine on snow.

moon - shine, the moon - shine on snow.

moon - shine, the moon - shine on snow. And

moon - shine, the moon - shine on snow.

cresc.
and pale was her cheek,
cresc.
and pale was her cheek,
cresc.
pale, and pale was her cheek,

poco cresc.

mf and pale was her cheek, *pp* as the moon-shine on
mf and pale was her cheek, *pp* as the moon-shine on
mf and pale was her cheek, *pp* as the moon-shine on
mf and pale was her cheek, *pp* as the moon-shine on

SNOW.
SNOW.
SNOW.
SNOW.

p

mf For he knew by one

mf Then the heart of bold Phaudrigsweld high in its place, For he knew by one

cresc. *f* That, tho' strangers and foemen their pledged hands might

cresc. look in that beau-ti-ful face, *f* That, tho' strangers and foemen their pledged hands might

f Her true heart was his, an' his on-ly for e-

sf sev-er, Her true heart was his, an' his on-ly for e-

sf sev-er, Her true heart was his, an' his on-ly for e-

sf sev-er, Her true heart was his, an' his on-ly for e-

T

ver. An' he lif - ted his voice like the ea - gle's hoarse

ver. An' he lif - ted his voice like the ea - gle's hoarse

ver. An' he lif - ted his voice like the ea - gle's hoarse

ver.

call, An' says Phau - - drig

call, An' says Phau - - drig

call, An' says Phau - - drig

call, An' says Phau - - drig

ff *p*

"She's mine still,

mf Then up jump'd O' Han-lon an' a

mf Then up jump'd O' Han-lon an' a

in spite of you all!"

tall boy was he_ An' he look'd on bold Phaudrig as
 tall boy was he_ An' he look'd on bold Phaudrig as

fierce as could be;
 fierce as could be;
 An' says he, "By the ho - ly be - fore you go

cresc.
 out, Bold Phau - drig Cro - hoore, you must fight for a - bout."

mf Then Phau-drig made an - swer "I'll do my en - dea - - vour!" *cresc.*

p *cresc.*

ff An' with one blow he stretched bold O' Han - - lon for

ff An' with one blow he stretched bold O' Han - - lon for

ff An' with one blow he stretched bold O' Han - - lon for

ff An' with one blow he stretched bold O' Han - - lon for

Allegro assai. (♩ = 112)

mf ev - er. In his arms he took Kathleen, an' stepped to the

mf ev - er. In his arms he took Kathleen, an' stepped to the

ev - er.

ev - er.

mf *f*

door, An' he leap'd on his horse, an he flung her be-
 door, An' he leap'd on his horse, an he flung her be-

fore. *mf* An' they all were so both-er'd that not a man
 fore. *mf* An' they all were so both-er'd that not a man
 An' they all were so both-er'd that not a man
 An' they all were so both-er'd that not a man

p

stirred Till the gallop-ing hoofs on the pave-ment were
 stirred Till the gallop-ing hoofs on the pave-ment were
 stirred Till the gallop-ing hoofs on the pave-ment were
 stirred Till the gallop-ing hoofs on the pave-me were

V

heard; And up they all start - ed, like
 heard; And up they all start - ed, like
 heard; And up they all start - ed, like
 heard; And up they all start - ed, like

cresc.

cresc.

cresc.

cresc.

V

bees in a swarm, an' they riz a great shout, like the burst of a
 bees in a swarm, an' they riz a great shout, like the burst of a
 bees in a swarm, an' they riz a great shout, like the burst of a
 bees in a swarm, an' they riz a great shout, like the burst of a

storm; an' they roar'd an' they ran,
 storm; an' they roar'd an' they ran,
 storm; an' they roar'd an' they ran,
 storm; an' they roar'd an' they ran,

f

f

f

f

cresc.

an' they roard, an' they ran, an' they shout - ed ga - lore;

an' they roard, an' they ran, an' they shout - ed ga - lore;

an' they roard, an' they ran, an' they shout - ed ga - lore;

an' they roard, an' they ran, an' they shout - ed ga - lore;

ff

dim.

mf But Kath-leen and Phaudrig they *f*

mf But Kath-leen and Phaudrig they *f*

mf But Kath-leen and Phaudrig they *f*

mf But Kath-leen and Phaudrig they *f*

Kath-leen and Phaudrig they

mf

Tempo I. ma piu maestoso. ♩ = 92)

never saw more. Oh! Phaudrig Cro-hoore was the broth of a

never saw more. Oh! Phaudrig Cro-hoore was the broth of a

never saw more. Oh! Phaudrig Cro-hoore was the broth of a

never saw more. Oh! Phaudrig Cro-hoore was the broth of a

never saw more. Oh! Phaudrig Cro-hoore was the broth of a

boy, An' he stood six foot eight; An' his arm was as round as an-

boy, An' he stood six foot eight; An' his arm was as round as an-

boy, An' he stood six foot eight; An' his arm was as round as an-

boy, An' he stood six foot eight; An' his arm was as round as an-

boy, An' he stood six foot eight; An' his arm was as round as an-

oth-er man's thigh, 'Tis Phaudrig was great! 'Tis Phaudrig — was

oth-er man's thigh, 'Tis Phaudrig was great! 'Tis Phaudrig — was

oth-er man's thigh, 'Tis Phaudrig was great! 'Tis Phaudrig — was

oth-er man's thigh, 'Tis Phaudrig was great! 'Tis Phaudrig — was

oth-er man's thigh, 'Tis Phaudrig was great! 'Tis Phaudrig — was

Più lento (♩ = 84)

great!

great!

great!

great!

ff

dim.

p

dim.

ff

Andante tranquillo (♩ = 66)

But them days are gone by, an' he is no more, An' the

But them days are gone by, an' he is no more, An' the

But them days are gone by, an' he is no more, An' the

But them days are gone by, an' he is no more, An' the

green grass is grow-in' o'er Phaudrig Cro-hoore:

green grass is grow-in' o'er Phaudrig Cro-hoore:

green grass is grow-in' o'er Phaudrig Cro-hoore:

green grass is grow-in' o'er Phaudrig Cro-hoore: For he

An' the

An' the

An' the

could not be ai-sy or qui-et at all;

green grass is grow - in' o'er Phaudrig Cro - hoore.

green grass is grow - in' o'er Phaudrig Cro - hoore.

green grass is grow - in' o'er Phaudrig Cro - hoore.

pp

Y

pp An' the

pp An' the

pp An' the

mf As he lived a brave boy, he re - solved so to fall.

Y

mf

pp

green grass is grow - in' o'er Phaud - rig Cro - hoore.

green grass is grow - in' o'er Phaud - rig Cro - hoore..

green grass is grow - in' o'er Phaud - rig Cro - hoore.

f An' he

pp

took a good pike, for Phaudrig was great, An' he fought, an' he

An' the green grass is

An' the green grass is

An' the green grass is

died in the year nine - ty - eight; —

grow - in' o'er Phaudrig Cro - hoore.

grow - in' o'er Phaudrig Cro - hoore.

grow - in' o'er Phaudrig Cro - hoore.

An' the day that Cro-

An' the day that Cro-

An' the day that Cro-

An' the day that Cro-

hoore in the green field was killed. A strong

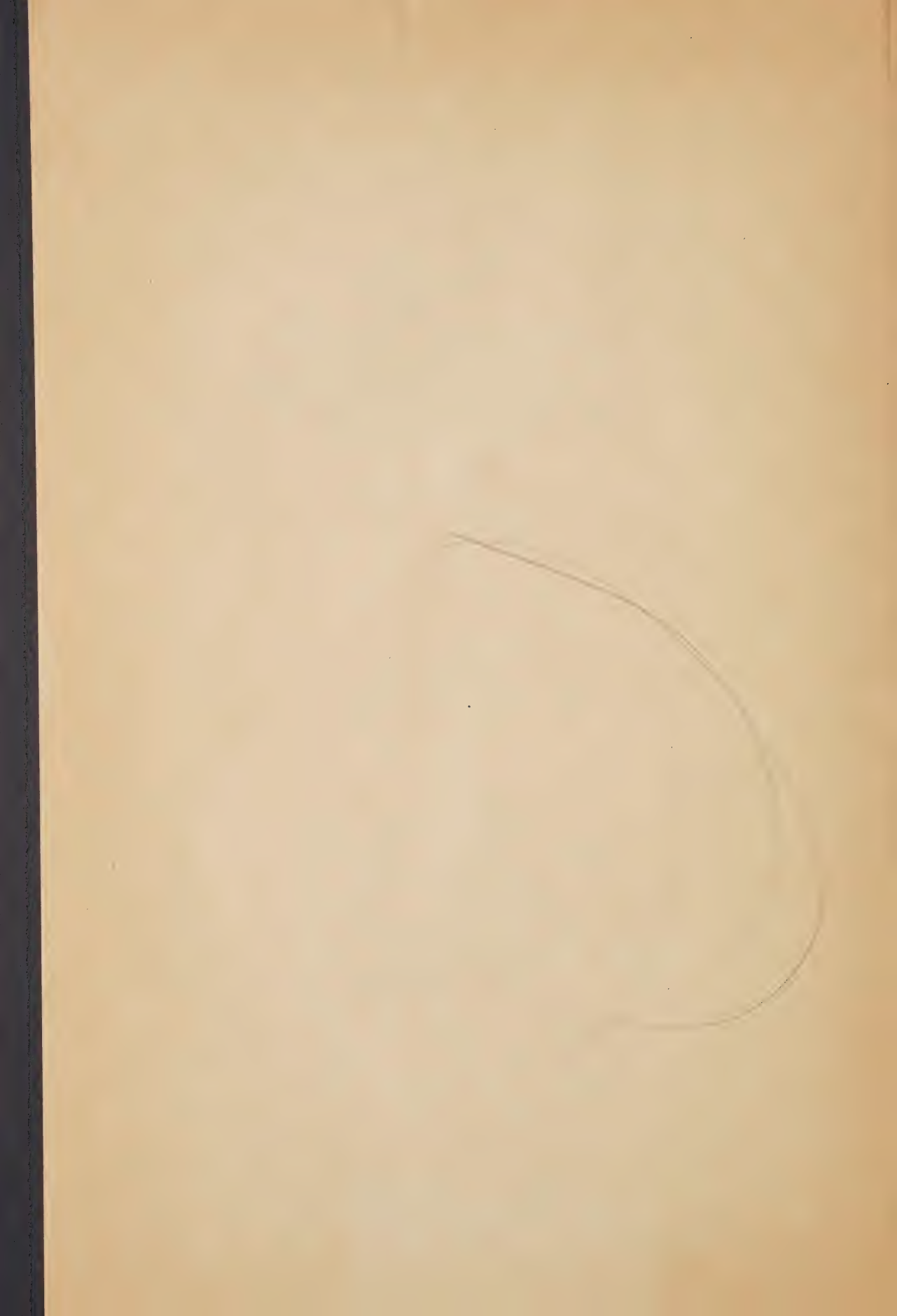
hoore in the green field was killed, A strong

hoore in the green field was killed, A strong

hoore in the green field was killed, A strong

[illegible]

The musical score for 'The Rose Tree' is presented on a single page. It features a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment is written on two staves, with the right hand on the upper staff and the left hand on the lower staff. The key signature for the piano part is one sharp (F#). The tempo is marked 'Allegretto' and the time signature is 3/4. The score includes a variety of musical notations, including notes, rests, and dynamic markings such as 'ppp' (pianissimo) and 'f' (forte). The piece concludes with a double bar line and a repeat sign.



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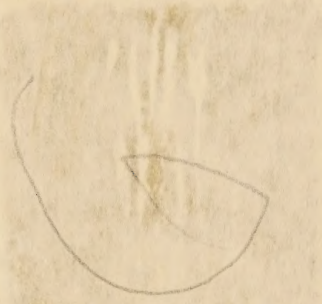


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